


BANDWAGON

2ND LARGEST **DIANO BROS. WILD ANIMAL CIRCUS**

FEATURING JUNGLE BRED ANIMALS FROM KILIMANJARO EQUATORIAL AFRICA



GIGANTIC FREE STREET PARADE **AT NOON**

DIANO BROS. CIRCUS **BRAZIL MON. JUL 20**

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DIANO BROS. CIRCUS **BRAZIL MON. JUL 20**

JULY - AUG. 1971



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THIS MONTH'S COVER

The billboard of the Diano Bros. Circus for Brazil, Indiana, July 20, 1953 is typical of those used by the show. The rhino poster was drawn by Forest Freeland, as were a number of other designs used by the show.

The photo was taken by the late George Piercy, and is from the Howard Tibbals Collection.

MILT HINKLE WITH TOMPKINS

Uncle Milt Hinkle, a well known circus and wild west performer, has written to advise that he was in a couple of the photos used to illustrate the Tompkins Wild West article that appeared in the last issue of the Bandwagon.

Milt is the fellow in the South American outfit fourth from the right on page 7. He is also the man shown holding the reins to the bucking horse on page 11.

At the time of publication we were unaware of the fact that Mr. Hinkle was in these photos. Sorry about that Uncle Milt.

NEW MEMBERS

Barbara C. McCauley 1961
Box 277
New Hope, Pennsylvania 18938

William G. Millsap 1962
409 South Lincoln Street
Robinson, Illinois 62454

Linda Epstein 1963
5809 Shepherd Lane
Seabrook, Maryland 20801

Donald A. Bronsky 1964
104 Oak Street
Binghamton, New York 13905

Shirley N. McNamara 1965
7 Elmwood Road
Wellesley, Massachusetts 02181

Dean N. Jensen 1966
5856 North 69th Street
Milwaukee, Wisconsin 53218

Isaac T. Demby 1967
11 West 3rd Street
Media, Pennsylvania 19063

Richard W. Lisy 1968
8506 Lanyard Drive
Parma, Ohio 44129

Harold F. Stekly 1969
5654 North Olcott Avenue
Chicago, Illinois 60631

Cornelius Olloff 1970
755 West Pleasant
Freeport, Illinois 61032

A. Clifford Saxton Jr. 1971
7556 Wydown Blvd.
Clayton, Missouri 63105

Orrin Kerr 1972
3130 Taggart
Dayton, Ohio 45420

Clair A. Dungan 1973
9457 Thornberry Lane
Dallas, Texas 75220

George C. Bingaman 1974
78 Suffolk Road
Harrisburg, Pennsylvania 17112

Ray Alden Harris 1975
P. O. Box 401
Homeland, California 92348

Karl W. Kurtzweg 1976
1343 North 29th Street
Milwaukee, Wisconsin 53208

Arnold Speck 1977
290 Maurice
London 75 Ontario, Canada

Andrew James Bakner 1978
612 Fairview Avenue
Waynesboro, Pennsylvania 17268

Willis P. Beal 1979
Apt. D-3
23 Seward Street
Saratoga Springs, New York 12866

Kenneth Doud 1980
R. R. 1
Revere, Missouri 63465

Eric Levenson 1981
83 Chestnut Hill Avenue
Brighton, Massachusetts 02135

Thomas J. Bogk 1982
P. O. Box 936
Hyannis, Massachusetts 02601

Russell Youens Jr. 1983
603 Bayland Avenue
Houston, Texas 77009

Michael P. Butash 1984
640 Theodore Street
Scranton, Pennsylvania 18508

Frank McKinnon 1985
21 Tecumseh Street
Brantford, Ontario, Canada

REINSTATED

Marion L. DuPont 369
1700 McGuire Ave.
Monroe, La. 71201

Hurdle is CFA President

During the 40th convention of the Circus Fans of America in Atlantic City, N. J. on August 7, 1971, CHS member John Hurdle, Sarasota, Florida, was elected president.

Mr. Hurdle is the curator of the Ringling Museum of the Circus in Sarasota. He announced that the 1972 CFA convention would be held in Sarasota.

Mr. Hurdle joins 20 other CHS members who have served as president of our sister organization.

Editor's 10th Anniversary

This issue of the Bandwagon marks the 60th to be published by the current editor.

In the early fall of 1961 we began editing the Bandwagon in Columbus. We switched to offset printing and a new style format.

About 800 copies of the September-October-November 1961 issue were printed, the press run is now 1500.

During these 10 years many new contributors have appeared in our pages. We thank you all for your continued help and support.

CHS in Beatty Cole and Circus Kirk Programs

The officers of the CHS offer their sincere appreciation to the management of the Clyde Beatty Cole Bros. Circus and Circus Kirk for the information printed about the Circus Historical Society in their 1971 programs.

This exposure together with that in the Ringling Barnum programs is generating a very large number of inquiries concerning membership from those attending the shows.

Many of these people are learning of the CHS for the first time and are becoming members or subscribers. A large number of the new members listed in this issue are between the ages of 20 and 30, showing that interest in the circus is not limited to those who remember the rail shows.



ON THE MONDAY HOLIDAYS ®
By Visiting a Circus

BACK ISSUES OF BANDWAGON MAGAZINE

1961	Sept.-Oct.-Nov. (one issue)
1962	November-December
1963	January February March April
1964	September October November December
1965	November December
1966	All Issues
1967	All Issues
1968	All Issues
1969	All Issues
1970	All Issues

It is suggested that you order the earlier issues soon as they are going fast. The back issues are now priced at \$1.30 each, in accordance with the new subscription rate. Postage is paid by book rate.

BANDWAGON BACKISSUES
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Columbus, Ohio 43221

TABER HAS FOR SALE

Sells Floto Circus and Buffalo Bill's Wild West 1926 Program
Sells Floto Circus 1928 and Buffalo Bill's Wild West 1928 Program
Sells Floto Circus 1932 Program
Sells Floto 1931 Program, Life of Tommy
Sells Floto, Magazine of daily wonders 1921
The Continental Circus Spangles presented by Ringling Bros. Madison Square Garden 1943
Sells Sterling Big 4 Ring Circus, 1937
Sells Sterling Circus and Trained Wild Animals issued by the Circus Magazine of New York for 25 circuses and shows
Sunbrock's 3 ring Big Top Circus 1943 Program
Sparks Circus, 1946 Program
Sells Bros. Circus, 1963, picture magazine
Sarasota High School Sailor Circus Program
Program Seibrand Bros. Circus & Carnival
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Diano Bros. CIRCUS

ANIMALS DIRECT FROM AFRICA

KILIMANJARO - KING SOLOMON'S MINES AND AFRICAN SPLENDOR

Season of 1953

BY Homer C. Walton and Joe Bradbury

Forward: In the article "Dailey Bros. Railroad Circus and Subsequent Davenport Shows", Part III by Leland Antes Jr. which appeared in the Nov.-Dec. 1970 Bandwagon it was mentioned that the 1953 Diano Bros. Circus in which Ben Davenport was associated with Tony Diano would be the subject of a separate article. Homer C. Walton has known Diano for many years and has visited his farm near Canton, Ohio numerous times and was quite well acquainted with the 1954 Diano Bros. Circus. He has been aided by associate editor Joe Bradbury who helped with the research and also saw and give his observations of the Wallace Bros. Circus which Davenport continued operating after Diano pulled out of the show in mid-season 1953.

Anthony "Tony" Diano as a small boy enjoyed having pups and kittens around him and it has been said he had his share of fights when he saw other children mistreating any animal. He had always loved animals.

As he grew older and became successful in business as a contractor and the manufacturer of ready mix concrete he

was able to acquire more expensive animals.

He purchased a farm not far from his hometown of Canton, Ohio and started collecting animals as a hobby and practically turned his farm into a private zoo for his own enjoyment and satisfaction. As mentioned in the article in the May-June 1962 Bandwagon, "Tony Diano Winter Quarters" by Homer C. Walton, Diano stocked his farm with several breed of cattle along with American buffalo (bison). He also collected wild animals from various parts of the world and in time had acquired a herd of elephants, a giraffe, hippo, rhino, zebras, camels, chettahs, plus many different monkeys, rare birds, and other species.

Diano was also a great lover of horses and had a number from the famed King Ranch in Texas. His six mule hitch of matched whites pulling a specially built wagon was a sight to see. Jimmy Kaaro, Diano's animal man

This overall lot view was taken by Paul Van Pool early in the season. The parade is forming in the foreground. Cage 42 with Singe's lions is on the left, and moving right is 91 flat bed bandwagon, which also served as a prop wagon, 33 the air calliope and no. 2 ticket wagon and on right is the Tony Diano hippo semi.

and menagerie superintendent, was said to have the mules trained to do about everything but talk. The Diano farm was generally known as the Diamond O Ranch but was sometimes called Diano's Buffalo Ranch, and originally as Diano's Palomino Ranch. It was a real showplace.

In early 1950 Diano purchased a giraffe which he named "Kenya" and made a deal almost immediately to put the animal on the King Bros. Circus for the coming season. A large van to transport the giraffe was constructed from a war surplus vehicle and the finished product was a beauty. It had living quarters in front for Jim Kaaro and the giraffe's quarters and feeding area were in the rear. Sponge rubber insulation and padding were installed throughout the animal's area to prevent injury. In 1951 the giraffe was again on King Bros. as was also Diano's performing zebra, "Gonga".

In order to help pay the considerable feed and caretaking bills Diano began the policy of leasing many of his animals to circuses or for other undertakings. His elephant herd by 1952 had reached 7 and included a fine performing group which had made several special dates since their acquisition.

In 1952 while on a trip to Africa he bought a hippo, a rhino, and several zebras and also that year purchased two camels from the Kelly-Miller Circus.

Diano provided excellent vehicles for the transportation of all of his animals. One of these was a beautifully painted semi for "Molly" the rhino and was referred to as Molly's Palace Car. At times it was called the Kilimanjaro truck. It's decorations pictured a rhino charging out of the bush with Mt. Kilimanjaro in the background. Molly appeared in a couple of movies, "Snows of Kilimanjaro" and "King Solomon's Mines" and this fact was always a part of the ballyhoo wherever Diano's animals appeared.

In the early 1950's Diano gradually began acquiring various pieces of circus equipment, primarily cages, trucks etc. Some pieces he built such as a combination stake driver and water wagon constructed from an Edison Electric



work lineman truck and also a sleeper bus. Two interesting vehicles he purchased were cage trucks that had been used on the 1949-51 Biller Bros. Circus. These particular vehicles had originally been cage wagons on the Ringling-Barnum Circus before being converted to motorized show use by Biller Bros. Only one of these shows in available photos of the show in 1953.

In the early Spring of 1953 Diano felt he was ready to try it with a full fledged circus. He made arrangements with Ben Davenport for them to pool their equipment and animals and put on the road for the 1953 season a first class motorized circus which would bear the title Diano Bros. Wild Animal Circus. Davenport had his Wallace Bros. Circus which had made the 1952 season in quarters at Gonzales, Texas. The Wallace equipment plus Diano's animals and miscl. equipment at Canton, Ohio would be combined to form the new Diano Bros. Circus.

First official notice of the new Diano-Davenport show came in the Feb. 14, 1953 Billboard when it was stated that Diano's animals plus about 15 trucks currently at Canton, Ohio would be added to the Davenport equipment in Gonzales and that the new show would feature a daily street parade and would open in Texas in early April.

Details of the agreement between Diano and Davenport have never been officially released. During his lifetime Davenport was silent on the specifics and Diano so far has declined any comments. However, generally, the deal was on order of what appeared in the Feb. 21, 1953 Billboard. Davenport's Lone Star Circus Corporation was sold to the Diamond O. Ranch Inc., owned by Diano, which in turn leased it to the Buckeye Circus Corp. which would operate Diano Bros. Circus. Records in the State of Ohio show that charters were issued to Diamond O. Ranch Inc. and Buckeye Circus Corp. in February, 1953. It was also announced Diano was given an option to purchase the land and quarters at Gonzales but he never exercised it and Davenport retained title.

Accounts published at the time state that Diano was sole owner of the new show and Davenport was hired as general manager. Other accounts list Davenport only as superintendent. In lieu of subsequent developments it would appear that Diano and Davenport possibly both retained personal ownership of their respective properties. This point may in time be cleared up.

For the next few weeks the trade publications were full of the plans for the new show. Plans for the street parade were highly publicized and it was announced the show would have a number of draft horses equipped with elaborate harness to go into the line of march.

In mid-March Diano's caravan left



The 91 semi was built in with quarters for the 1953 season as a bandwagon for the Diano show. Vernice Day photo.

Canton for Gonzales quarters. Included were animals and about 15 trucks. The Diano elephant herd consisted of seven animals as follows:

1. "Mackatella", African female
2. "Gandy", African female
3. "Young Tusko", Asian male (tusker)
4. "Katie", Asian female
5. "Betty", Asian female
6. "Mysore", Asian female (purchased from Hamid-Morton Circus)
7. "Calcutta", Asian female (purchased from Hamid-Morton Circus)

Other Diano animals included a rhino, hippo, giraffe, polar bear, wallaby, Chettah, monkeys, 4 zebras, 4 camels, a large chimpanzee named "Flango", and a number of horses and ponies.

Trucks included a cage semi for the rhino, one for hippo and polar bear, one

Cage semi 24 is a former Ringling Barnum cage that Tony Diano had purchased along with another one just like it from the Biller Bros. Circus. Four wheel trailer cage 37 carried bears or chimps. The 37 cage carried the clown band on top in parades early in the season, it was wrecked on the way into Chillicothe, Ohio, on August 1. Vernice Day photo.



for the cheetah, chimp, monks, and wallaby, a lion cage trailer, giraffe van, several large semis for the horses and ponies, a stake driver-water wagon, bus sleeper, and cookhouse truck. Tony Diano recently commented that he had sent 200 gallons of paint to Gonzales earlier in the Spring. It was a full truck load he said.

Davenport's Wallace Bros. Circus with about 30 vehicles provided the major portion of the equipment to be used by the new show. Davenport had a herd of 8 elephants, including a large Asian male tusker named "Tommy", and the combined herd which now totaled 15 was an impressive sight. Other Davenport animals included a large lion cage with 8 working cats which had been converted from a Dailey Bros. railroad show wagon, and likewise a bear cage with several working animals, this vehicle also having once been a Dailey Bros. rail show wagon.

The big top to be used was a 90 ft. round, push pole type, with four 40 ft. middle pieces and had been used on the 1952 Wallace Bros. Circus. Canvas was still in good condition. Seating consisted entirely of planks and followed the Davenport tradition of using no chairs nor starbacks.

The sideshow top was a 5 pole, push pole type, about a 60 ft. round with four 15 ft. middles. Two decorated semis were parked in front to provide the bannerline and only a small canvas ban-



This view was taken from inside the big top in Seymour, Indiana. Left to right are a horse truck; 93 stringer, plank and props and the light plant semi. Vernice Day photo.

ner "Wild Animal Annex" was used over the main entrance. A bally platform was erected between the two semis. Early reports say that the show had on order a menagerie top but photos taken during the season fail to disclose one ever put into use. Possibly a menagerie top was in use for a short time but probably throughout the season elephants, camels, zebras, and some cages were sidewalled while other cages were placed in the sideshow.

All vehicles were elaborately decorated with titling, scroll work, and all kinds of lettering and designs. Many seemed to have been overdone and looked rather cluttered but they did have flash, no doubt about that. There was no single color scheme. Some trucks were red with title in white, others yellow with title in red and blue, and still others white with varied colored lettering and art work. The Tony Diano cage trucks were mainly yellow, red, and green, colors which Diano used on his equipment thru many years.

There were considerable staff changes throughout the season and it is difficult to get a detailed listing for any one particular time, but generally at the opening of the show or shortly into the season the staff was listed as follows:

Tony Diano, Owner and manager
Ben Davenport, Superintendent
(sometimes listed as manager)
Harry Hammond, Secretary and auditor

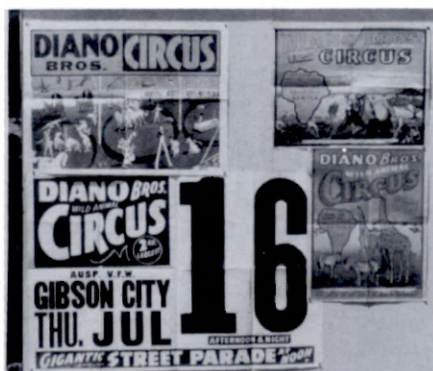
R. M. Harvey, Press Agent
Pete Lindeman, General Agent
(joined later in season)
C. C. Smith, H. M. Fairfield, J. E. Hill, contracting agents
Leon (Tiger Bill) Snyder, Concert and parade marshal
Milt Robbins, Sideshow manager
Skinny Goe, Musical Director
Rex Williams, Supt. of elephants

A new line of special billing paper designed by Forrest Freeland was ordered for the show with many designs

featuring the Diano rhino and other animals and Tony himself as the "big game hunter". A four page herald was also designed and placed into use for the early part of the season. The show billed comparably with other circuses of its size and period. The bill car began work on March 25 and ordinarily worked about 11 days in advance.

A lot of effort went into the staging of the daily street parade. It was made a special selling point of the show to sponsors and to the credit of the show every effort was made to put on the parade in fulfillment of its contractual agreements with sponsors even at times despite the worst of weather conditions. In 1952 the King Bros.-Cristiani Circus had successfully launched the rebirth of the street parade. Given up as a thing of the past with the last regularly scheduled parades having been presented during the 1939 season by Cole Bros. and Parker & Watts circuses, the King-Cristiani show in 1952 had proven the street parade was not dead but very much alive. It was as popular as ever before but with one difference. Near the end of the former parade days circuses had met with all kinds of harassment and difficulties from city managements over the staging of parades. Now cities were eager for them and sponsors looked with favor upon booking those shows which pre-

These few designs are typical of the special billing paper designed by Forrest Freeland for the Diano show in 1953. Pfening Collection.



The 33 giraffe semi, pulled by a Mack truck, was one of the first units built by Tony Diano. It contained a stateroom in the front for Jimmy Kaaro, Diano's animal boss. A zebra was also loaded in this truck. Vernice Day photo.

sented the old time street parade. The parade baled money for King in 1952 and Diano hoped it would do the same for him in 1953.

Paul Van Pool saw the parade early in the season and made the following parade lineup.

- The Diano Bros. Street Parade
- Loudspeaker Truck
- 2 mounted girls carrying flags
- Mounted cowboy
- Car with 2 Indians
- Air calliope (former Dailey Bros.) with six horse hitch (Percherons)
- Auto with girl
- Open lion cage truck (Former Dailey Bros.)
- Four ponies
- Open bear cage truck (Former Dailey Bros.)
- 3 mounted Indians
- Closed cage truck (formerly on Biller Bros.) with clowns on top. (cage contained chimps, cheetah, monkeys, wallaby)
- 2 girls on rosin backs
- Flat bed truck with No. 1 band
- 2 girls on rosin backs
- Closed rhino cage
- Mounted person
- Air calliope truck
- Open cage truck with polar bear and hippo
- Lion cage wagon, tractor drawn (pending arrival of 4 draft horses), side show band on top
- Elephant truck
- Dog truck (formerly on Dailey Bros.) with clown band riding on top
- Truck with banners and performers
- 15 elephants (13 Asian and 2 Africans)
- Steam calliope (former Parker & Watts instrument mounted on semi-trailer truck)
- Clown in midget car.

An interesting note is that the semi used to house the steam calliope was the former Stevens Bros. elephant truck which Bill Woodcock used to transport

his bulls while on that show. A flat bed semi was constructed to haul the big show band in parade. With the number of caged animals, elephants bands, and calliopes the Diano Bros. parade ranks on par with the largest and best parades given during the so called "parade revival years 1952-1964".

The 1953 season saw two railroad circuses on the road, Ringling-Barnum on 70 cars and Clyde Beatty on 15. There were also some 14 motorized shows playing under canvas stands, these included in addition to Diano Bros., King Bros-Cristiani; Al G. Kelly & Miller Bros., Mills Bros., Hunt Bros., Hunt Bros., Cole & Walters, Hagen-Wallace, Circus Enterprises (formerly Rogers Bros.), Von Bros., Wallace & Clark, Kelly-Morris, Beers-Barnes, Hagen Bros., and Capell Bros. Only King-Cristiani and Diano Bros. made regularly scheduled parades.

Diano Bros. opened the 1953 season

on April 4 at Gonzales, Texas to strong business. The Billboard reported the elaborately decorated trucks and overall flash of the show drew a lot of favorable comment, however no official review of the performance was printed until Tom Parkinson, circus editor of the magazine, caught the show in July. There had been some retrenchment before then but basically it was the same. The performance was well balanced having several good animal numbers, including Arumi Singh who worked 8 lions in the steel arena, trained bears, and numerous displays of trained dogs, ponies, horses, and elephants. The performance had a good riding act and the very versatile Campa Family presented a number of ground and aerial acts. Ellis "Skinny" Goe headed a fine band, clowning was adequate, costuming good, and overall Tony Diano and Ben Davenport had framed an excellent show which on opening day led them to be

optimistic over it's success. Many observers on the outside however had their doubts and wondered if Diano's lack of real circus experience and his having Ben Davenport on the scene, Ben and Tony having different backgrounds and outlooks, would ever make a go of it. Albert Cauble, who had out wagon shows from the early 1900's until mid 1920's (Bandwagon, Jan-Feb 1962), told the author once that he was at the opening in Gonzales and when Tony had a priest bless the show, Ben came by him, smiled, winked, and said, "Tony had better hold onto his cement business". (Which incidently he did).

The Diano show was framed much on the lines of the so called "high grass shows" which had operated in middle west for many years. It had the typical long and narrow big top, plank seating throughout, a lot of animals and animal numbers in the performance, and the overall modus operandi was geared to

This group of photos was taken by the late George Piercy and are from the Howard Tibbals collection. Top row shows the Wayne Sanguin canvas spool and semi 71, a repair and tire truck. Center row, semis 47 and 49, former Dailey Bros. wagons, both used to carry horses and ponies. Bottom row

shows the Ringling-Barnum, Biller Bros. cage owned by Tony Diano, the midway view pictures the concession semi 36, a former Dailey wagon, the semi 60 elephant truck is on the other side of the marquee and made up half of the side show front. Arumi Singh the trainer is pictured in the center.





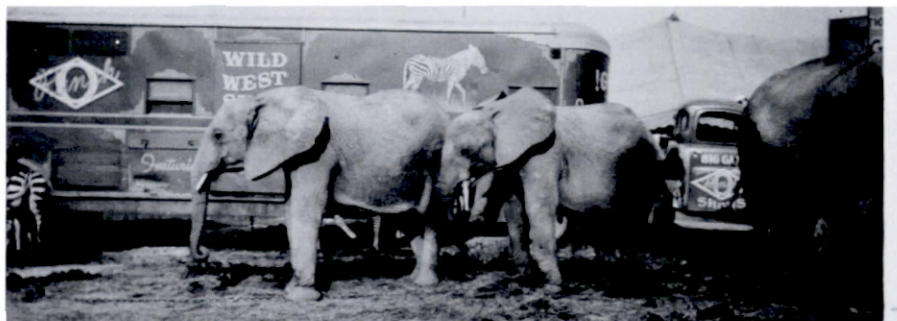
This fine elephant semi was owned by Tony Diano and was pulled by a Mack truck. Chalmer Condon photo.

the area and populace it would serve. Initial route plans for the season called for two weeks in Texas and then it would move over into Louisiana and then go northward paralleling the area just west of the Mississippi. After reaching Minnesota and the Dakotas a tour of Western Canada was planned.

Some of the best business of the season came during the early Texas dates. Business was good at Tyler and Carthage. Crockett and Palestine were also pronounced as winners, in fact only weak turnout in Texas was at Lufkin on April 10. Cool weather hit at Henderson on April 15 but still the big top was almost full for both shows. Good press notices of the street parade were frequent right from the start.

Moving into Louisiana for two stands the show found the matinee at Shreveport very light. It was an indication that the good business at the early stands would not last. The weather began to turn sour shortly after the show began it's Arkansas tour and during the night show at Benton on April 28 the big top blew down. A good house was on hand (about 2500) and the lion act was in progress when a strong wind felled the top at 8:45 P.M. Eight persons were injured and there was a lot of commotion when one of the lions which was in the arena at the time escaped and wasn't rounded up for 30

Semi 103 carried the cookhouse. It was built by Tony Diano and was traded to Ben Davenport at the time of the splitup. Chalmer Condon photo.



minutes, after being roped by Jimmy Kaaro. At Little Rock the next day the show again encountered bad weather. Mud was terrible and even though the night turnout appeared to be pretty good the city police inspector halted further ticket sales as mud was ankle deep in many spots. Rain hurt business at Batesville, Ark. but the show gathered in some publicity when an elephant wandered off. Night business was big at Jonesboro, one of the few bright spots in Arkansas.

Eight stands in Missouri followed. At Cape Girardeau on May 12 the show had pretty good business despite tornado warnings. Observers said the street parade went out but was sparse, as it had been in other towns recently where there was bad weather. Flat River had only a quarter house at the matinee and both performances were lost at Owensville on May 16 due to rain and mud, however at Owensville a parade was given in a down-pour and a small side-walled performance was held to free admission to fulfill the contract.

After a month and a half on the road the show was having it's difficulties as the bad weather, lost per-

formances, and rather poor business was hurting it financially. Some policy changes took place to help ease the situation. The use of heralds was dropped and other budget cuts were affected.

A visitor to the show said that the sideshow housed the garaffe, rhino, chimps etc., while the other cages, elephants, camels and zebras were side-walled.

The final Missouri stand was at Kirksville on May 18 and the show then entered Iowa with first stand coming

Mackatella and Gandy, the two African female elephants owned by Tony Diano are shown in front of a Tony Diano bull truck. Piercy-Tibbals Collection.

at Ottumwa. Going into Ottumwa a truck carrying horses overturned but fortunately there were no injuries to the drivers or stock. Rain continued to plague the show at the seven Iowa stands. At Newton on May 20 there was only light rain in the afternoon but at night the elements let loose with heavy winds, rain, and hail.

Diano entered Minnesota on May 27 at Albert Lea and remained in the state for 14 additional stands. The second blowdown of the season occurred at Warren, Minn. on June 12 causing cancellation of the night show. The show went into North Dakota at Grafton on June 13 and the second stand in that state, Mayville, had extensive rains which made it necessary to cancel the evening performance. Returning to Minnesota at Breckenridge the show still could not avoid the bad weather which had hounded it almost from opening day and a flooded lot caused loss of the matinee. The parade went out at 7 p.m., and there was a good night crowd.

Moving into South Dakota at Sisseton the town gave the show half houses at both performances but the next day at Misbank, S.D. the entire day was lost. The park lot which had been contracted was found to be flooded so the show moved to a second lot (not previously contracted) but after the street parade had already been given the owner of the lot refused to let the show remain forcing it to move on.

In the meantime while the bad

Shreveport Tuesday **21**
APRIL

Auspices VFW

Fair Grounds



**THIS IS THE BIG
 SHOW AND A NEW
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Grand — Colossal — Gorgeous

The White Rhinoceros
 Is Only One of Many Surprises
 of the Quarter Million Dollar
 Menagerie.

**THE CIRCUS PRESENTS THE
 CREAM OF THE EARTHS
 CIRCUS TALENT.**

**20 Elephnts, 10 Camels,
 Six Zebras.**

**STREET PARADE
 1½ MILES LONG**

**2 and 8 P. M. 1953
 Doors Open 1 hour earlier.**

The Diano show newspaper ads were not as colorful as the other advertising used by the show. Circus World Museum Collection.

weather had been giving the show a financial licking various staff and route changes were taking place. Pete Lindemann, general agent, who had joined Diano after leaving Cole & Walters quit after only a two week stay and returned



to his Sheboygan, Wis. home. Leon Snyder who had concert and parade duties also left. Coming back to Diano to head up the advance was James Allen Winters who left his job with the Tommy Scott Hillbilly Show. C. C. Smith left Hagen-Wallace to come with Diano to help Winters. The proposed route into Western Canada was cancelled and it was now planned for the show to play thru the Midwestern states of Iowa, Wisconsin, Illinois, Indiana, and Ohio for the remainder of the summer and then head south in the early fall. The quick shift in route, sending the show back into Iowa, caught the advance shorthanded and for a two week period there were as many as ten stands played without auspices. At Sheldon, Iowa on June 23 the show had only one-third houses at both performances as it went into the state for its second tour of the season with 10 stands scheduled. Most performances drew half houses and business was considered fair. Grundy Center on June 27 was lost due to rain and at Easterville the show changed from a city lot to one two miles out with no time to advertise the change and this hurt business. Coming into Oelwein a truck sideswipped one of the house trailers with both vehicles going off the road into a ditch.

While in Iowa a number of animals were returned to Diano's farm in Canton, Ohio in order to cut expenses. These

Semi 35, an office and ticket wagon was parked sideways on the midway with ticket windows on the left side. Vernice Day photo.

included the hippo, rhino, cheetah, zebras, most of the camels and some ponies. Jim Kaaro left with Diano animals. A number of performers including clowns and other personnel left. It was several weeks of turbulence on the show as it tried to reorganize in order to keep going. The band quit but later reports said the show had live music again. Meanwhile James Allen Winters was busily revamping the advance and with H. M. Fairfield and J. E. Hill hired as contracting agents the show now had 9 promotion crews working. Rumors had the show switching from an animal annex type of sideshow to one with regular sideshow type acts but nothing of this nature took place.

The show entered Wisconsin July 4 at Prairie De Chien and received the best business in some time with a full matinee and three-quarters house at night. Wisconsin business generally was very good with Marshfield on July 18

Horse truck 70 was one of the poorer pieces of equipment on the show. It was traded to Diano by Davenport along with the baggage horses it carried at the time of the parting of the ways. Chalmer Condon photo.





Semi 40 carried Davenport elephants, it too had been on Campa and Wallace in prior years. Chalmer Condon photo.

having a straw matinee and near capacity at night. After 7 stands in Wisconsin the show went into Illinois for 6 dates. It seemed many of Diano's difficulties were solved and Tom Parkinson, circus editor of The Billboard, visited the show at several of its Illinois stands and was of the opinion things were getting better and the show seemed to be out of the woods. Parkinson's most interesting article and review of the performance was printed in the August 1, 1953 Billboard which read as follows: "DIANO REVIVED: DIXIE TRIP SET. Wiscon \$\$ Help"

"CHICAGO, July 25 — A week of good business in Wisconsin apparently turned the tide for Diano Bros. Circus. Upon leaving that state, the show was emerging from organizational difficulties and had a break in weather after six weeks of storms. General feeling was that things were on the upgrade.

"While show officials won't say so, the opera was all but closed a couple of weeks ago. That is when Owner Tony Diano shipped most of his important menagerie animals and some lead stock back to Canton, O. Truck line-up was cut back slightly then, but about 40 pieces remained with the show. Employee census was at its low point, but several new staffers were joining.

"The revamped organization, like the original, includes many who were with Supt. B. C. Davenport on other shows. The circus, smaller than at the outset, had been undergoing a continuous change in route since it decided against making Canada, but it now has settled down. After playing Illinois, Indiana and Ohio for a week each, the Diano show is scheduled to move quickly into the South.

"Because of changes, the advance, which includes telephone crews and billing crew, was only nine days ahead. Agent James Allen Winters is booking all dates under auspices. In addition, certain auxiliary personnel which had been with Hagen-Wallace joined Diano Tuesday (14) at Geneva, Ill. and now has begun operations.

"Diano said at Geneva that the show had just closed its best week, although early business in Texas was nearly as good. From Waupaca, Wis., it was reported the show had a capacity night (9). At Geneva, the matinee was nearly half filled and the night house was near-capacity.

"At Gibson Cty, Ill. Thursday (16), matinee was light and night house drew three-quarters. Hoopston, Ill. Friday (17) had similar business. In both cases the show did a John Robinson at night because of heavy rain, Diano has had two blowdowns this season and canvas is worn.

Campas Carry Show

"Performing roster is considerably smaller than at the outset, and the Campa Family carries much of the chore. Spec is followed by a principal riding spot and clown bit. Arumi Singh shows a satisfactory six animal cat act with pedestals, pyramid, flaming hoop and liedown.

"The Campas take side rings for ladder perch acts and foot juggling. Clowns break and Barbara Williams works a six-pony drill. Dog act is out because there's no one to work it. Emma Valdez is featured in trapeze foot balancing while two other Campa teams perform on traps at the sides. An elephant-horse combination appears in each end ring; the show's two African elephants formerly worked in the same display. Clowns fill and Allan Lightfoot presides in a Boxer dog and balloon act. After a three web number, Lightfoot is back with Liberty horses (8).

Trampoline, Bareback

"Little Robert Campa highlights the trampoline display with his foreward and backward doubles and good twist-ers. Tumbling and a break-up bike are worked at the same time by other members of the Campa Family. Clowns work the hair gag. A tractor-elephant tug-of-war is staged as part of the concert announcement. Menage display counts four horses, and it is followed by a ladder and cloud swing number.

"The show-owned Riding Martini act is cut from eight people and four horses to one horse and four people. Allan Lightfoot shows up well in principal work. Another member does a Pete



Semi 69 is recognized as a converted Dailey wagon. It carried the side show canvas and poles. Chalmer Condon photo.

Jenkins but the effect is lost since he's wearing wardrobe while in the seats.

"Brownie Gudath's clown trio does well with a chicken from a cannon gag. A single bull is brought in for a hula, and three girls in grass skirts set the scene. Concert announcement and ladders follow. Then 10 Campas offer acrobatic work. Wind-up has five big bulls in the center, five small ones at one side and three extra small ones at the other end. Rex Williams is in charge of this display, which closes with a walking long mount.

Bucking Bull Used

"Concert has Big Tim, the bucking elephant number which also was used on Wallace Bros. last year. Show hands use a safety rope and the bull shakes them from its back.

"Animals are displayed in the Side Show top. Included now are a giraffe; 15 elephants, including two young Africans; one camel, and a cage of lions, another of bears and one containing chimps, monks and wallaby. Performing lions are spotted in the backyard. Painted trucks double for banner line.

"Street parade now includes a steam calliope, horse-drawn air calliope, the cages, sound car and other units. A second air calliope was lost in a truck wreck recently."

Leaving Illinois the show went into Indiana for 6 stands and then into Ohio with first stand coming at Greenville on July 27. As the show neared his Canton home Tony Diano had had enough and decided to call it quits. He had already taken a heavy loss and did not care to pump in any more capital.

The August 8, 1953 Billboard told of Diano's decision to quit as follows:

"TEAM BLOWS UP; DIANO PULLING OUT; DAVENPORT TO TROUPE WALLACE SHOW"

Hillsboro, O. Aug. 1 — Tony Diano said here Thursday (30) that he would turn Diano Bros. Circus over to Ben Davenport, general manager, Saturday night (1) if final terms of an agreement are worked out.

"Diano, Canton, O. business man and

wild animal owner, said he would take his giraffe, seven elephants, other animals and his several trucks back to Canton. He said the plan was to turn the remainder of the show over to Davenport.

"Davenport would continue operation of the circus as Wallace Bros., the title he used last year. With Diano's trucks and animals out, the equipment left on the show will be essentially the same Wallace show which he sold to Diano this spring.

Split Expected

"The blow-up of Diano Bros. has been expected for several weeks. The show was on the verge of closing at least twice, and on one occasion Diano sent most of his menagerie home. For about a month he has been toying with the idea of pulling out. Losses on the show have been estimated at \$50,000 since it opened in April.

"Plans called for painting the Wallace title on show equipment Sunday (2). However, Diano paper, according to terms of the tentative agreement, will be used until August 18.

"Diano said that he and Davenport have had "no trouble" personally, but that the show has had a rough season. He predicted that the rest of the season, however, would be good.

"There's going to be no trouble," Diano said. "I'm just going to turn it over to him. He (Davenport) is to take over, pay the bills and so on. Ben wants it that way."

"Diano said he was tired of the struggle to keep the opera going. He also stated that show was no longer of the caliber he wanted and that recent policy changes had created "too many complaints".

"He said that the present Diano Bros. did not compare with the show as it appeared in the spring and that altho a band has been added again and clowns have joined, it was "too weak".

Mulls New Offer

"Diano's attorney was expected to arrive on the show at Greenfield, O., Friday (31) to complete the agreement between Diano and Davenport. There was a possibility that Diano would buy one of Davenport's elephants and a camel and a chance that he would be on the show occasionally between this weekend and August 18, when use of Diano paper would be stopped.

"Diano said his plans for the future are not settled but that he has an offer from another circus. He also said he might put an animal unit on a carnival. Before joining Davenport this Spring, Diano had his giraffe on the King show. At one time he and Clyde Beatty conferred about possibility of combining Diano's major animals with the Beatty show."

Word spread quickly about the trend of events and creditors went into action.



The midway is shown in Seymour, Indiana; the air calliope-ticket wagon is on the left and a Davenport elephant semi is shown in the center. The bull semi was built new for the Campa show in 1951

When the show was coming into Chillicothe a truck towing the three compartment lion cage #37 missed a curve at the bottom of Carpenter's hill and was wrecked. One lion had to be shot, one big cat had a broken leg, but one was not hurt. The two Mexicans in the truck spoke only Spanish and were arrested for speeding. A local attorney met the show with a \$4,200.00 judgment against it from an out of state court for special paper and Sherriff Samuel B. Mark seized the two lions and Diano's personal auto, however Diano's attorney settled the bill for 2 G's.

Tony Diano officially pulled out of the organization on August 2. He took his giraffe, 7 elephants, trucks, and some other equipment and returned it to Canton. He also made some parting

The printed program used by the Diano show had a full color cover. Pfening Collection.



and was pulled by a Dailey Bros. Mack truck. The elephant truck as well as another semi near the marquee served as a bannerline for the animal annex-side show. Chalmer Condon photo.

trades with Davenport. Diano purchased a young male elephant named "Tommy" and a camel from Davenport for \$4500. He also traded to Davenport his cook-house truck for 3 draft horses, the harness for the 6 horse hitch, and the truck that transported the animals. Diano previously had acquired the other 3 horses of the hitch.

The purchase of the elephant "Tommy" turned out later to be a stroke of very good luck. At the time Diano felt Davenport was trying to "hook" him with the elephant but it turned out to be a very wise purchase. The elephant grew into a magnificent specimen, very gentle, and a good performer. A while back his current measurements had him 9 ft. in height and weight at 11,180 lbs. His tusks after the ends had been cut off at different times were 5 ft. 4 in. long and 15 and three-quarters inches in circumference.

Davenport now had the show. It seems in retrospect the deal was as originally announced. Diano let him have his equity in the show with Davenport consequently assuming all of the debts. The show continued on the route that had been laid out without missing any stands. After 3 stands in Ohio the show entered Kentucky at Paris on August 6 and moving rapidly southward after six stands was in Tennessee. An employee of the show, Tommy Aldridge, 18, was killed at Danville, Ky. but there were conflicting reports on the accident. One said he had been thrown against a truck by an elephant while another said it occurred in the concession department. Kentucky business was generally very poor but it picked up in Tennessee with LaFollette, Clinton, Harriman, Lenoir City, and Cleveland giving half houses at matinees and good turnouts at night. In accordance with the agreement with Diano billing paper with that title was used thru the



No. 101, steam calliope on the Wallace Bros. lot at Swainsboro, Ga., Sept. 7, 1953. Note the Wallace title has been painted over the Diano name. The instrument was used on the 1938-39 Parker &

Watts Circus and prior to that on the E. E. Coleman shows. The semi trailer was formerly used to transport Bill Woodcock's elephants on the Stevens Bros. Circus. Photo by Joe Bradbury.

stand at Harriman, Tenn. on August 15. The next day at Lenoir, Tenn. the title became Wallace Bros., same as Davenport had used in 1952. James Allen Winters continued handling the route and promotion and planned a full tour of the deep south from the Carolinas to eastern Texas with planned closing near Gonzales quarters in October.

Wallace Bros. Circus

Joe Bradbury caught the Wallace Bros. Circus on Labor Day, Sept. 7, 1953 at Swainsboro, Georgia and made the following comments which were originally recorded in part in Banner Line, Sept. 15, 1953.

"Last year's Wallace Bros. big top is still used but is getting in pretty bad shape. It will last out this season but can't make another. It is a 5 pole, 90 ft. round with four 40 ft. middles. Show has 4 rings and has a full oval of blues. Center seats are reserved. Only other canvas on the show is a 5 pole, push pole type, menagerie and sideshow top, and a small cookhouse tent. Animals are exhibited in the sideshow.

"Show has 7 elephants, a cage of 6 lions, cage of 3 bears, dog wagon, 1 llama, 8 ponies, and about 14 horses.

"The trucks looked very well. Some are very elaborately decorated and all are lettered with plenty of scroll work. A third of the trucks now carry the Wallace title and rest of them have the name "Diano" blanked out and later will be painted with the Wallace title. The Diano name appeared only on one piece of equipment, the Sanguine built canvas spool truck. Color scheme is varied. Stock trucks are yellow with title in red and blue, big top equipment and bull trucks are red, while concession, cookhouse, and other trucks are white. Steam calliope and air calliope vehicles are painted white.

The show looked vastly underpopulated. Only one house trailer was on the lot, plus the large bus the Campa Family uses. However, many of the trucks carry pretty nice living compartments in them. A few clowns are back, a sideshow band, Arumi Singe, the Campa

Family, and staff just about completes the lineup. Show played under Shrine auspices in Swainsboro. There was not much paper up, no pictorial lithos at all, just Wallace titled date sheets done in red, white, and blue. The street parade went out at noon and passed all schools which were out for recess. Parade lineup is down considerably from what it was in the spring but any kind of parade draws a rowd in these small towns. Town was full of people. The parade lineup as presented in Swainsboro, Ga. Sept. 7, 1953 was as follows:

Sound truck

2 flag bearers on horseback

No. 33 air calliope (4 wheel trailer) pulled by 4 horses

No. 65, cage semi, containing bears

No. 91, flat bed semi ridden by clowns (used as bandwagon on Diano)

4 riders on horses

No. 42, cage semi, containing lions

No. 101, steam calliope. (did not play in parade nor on lot as show currently had no one who could play it)

6 ponies led by groom

No. 43, cage of dogs. Sideshow band rides on top of wagon and is the

Wallace Bros. big top on the lot at Swainsboro, Ga., Sept. 7, 1953. This five pole, 90 ft. round with four 40's, had now put in almost two full seasons and was get-



only live music in parade except air calliope.

7 elephants. (Some ridden by local Shriners)

"The Campa Family puts on practically the entire performance. Arumi Singe works a 6 lion act to perfection. No big show band is present and sideshow band plays for the performance. The show is definitely operating on a strict budget.

"The truck lineup is as follows. Note "s" denotes semi trailer with tractor.

No. 1 (s) sleeper, formerly advance car No. 1.

No. 13 winch truck, pulls No. 33 air calliope.

No. 33 air calliope, 4 wheel trailer

No. 34 (s) poles

No. 35 (s) ticket wagon and office

No. 36 (s) candystand concessions and grease joint

No. 40 (s) elephants

No. 42 (s) cage of 6 lions

No. 43 (s) dog wagon

No. 44 (s) sleeper

No. 45 (s) horses and ponies

No. 46 wardrobe

No. 47 (s) horses and ponies

No. 49 (s) horses and ponies

No. 50 (s) elephants, also carries sideshow props

No. 60 (s) elephants

No. 65 (s) cage of bears, also carries props.

No. 67 (s) sleeper, pie car, concessions

No. 69 (s) sideshow-wild animal annex canvas, poles, props.

No. 71 (s) repair shop, tire truck

No. 101 (s) steam calliope, also carries props

No. 103 (s) cookhouse

No. 99 — Sanguine canvas spool truck

No. 91 (s) bandwagon, also carries props

No. 93 (s) stringers, planks, props

No. 95 (s) jacks and props

(s) light plants

(s) bus type sleeper for Campa Family

ting in pretty bad shape after weeks of foul weather including two blow-downs earlier in the year. Photo by Joe Bradbury.

- stake driver and water truck
- private owned sleeper truck and props."

The show had done poor business in some parts of Georgia but the tobacco regions in southern part of the state saw some good turnouts as was true in Swainsboro. Rain hit at Ashburn and Fitzgerald but even so business was pretty good. The parade went out in Ashburn in a downpour. A second fatal accident occurred while the show was in Georgia when a truck driver while asleep on the lot was run over and killed.

Moving back into the northern part of Georgia the stand at Commerce on Sept. 24 under Kiwanis auspices saw three-quarter houses at both shows. A tour of the Carolinas gave the show some good takes and then it moved westward thru Tennessee and Mississippi. In early October the show was in Mississippi playing generally to half and three-quarter houses and still parading daily. Finally it was into Texas where the show closed the season on October 20, in Belton, Texas, and went into quarters at Gonzales. No official report of the financial condition of the show was given but there were indications that the southern tour had not gone badly at all but Davenport decided he wanted to dispose of the show and advertised in the Oct 23, 1953 Billboard as follows:

**FOR SALE FOR SALE FOR SALE
WALLACE BROS. CIRCUS**

"24 trucks and semis, 4 pick-ups and panel trucks, one steam calliope, one air calliope, Hammond organ, 7 elephants, 8 horse liberty act, pony drill of 6 ponies, 4 menage high school horses, 2 bareback horses, 3 black bears, 1 male chimpanzee, 1 llama, 50 sections of seats, complete with stringers, and jacks, a cookhouse with tables, seats, stoves, ice boxes, and dishes, Lion act with 6 working lions and all props, in-

No. 33, calliope trailer on the Wallace Bros. lot at Swainsboro, Ga., Sept. 7, 1953. Note it has been retitled Wallace Bros. In parade it was currently pulled by a hitch of 4 liberty horses but earlier

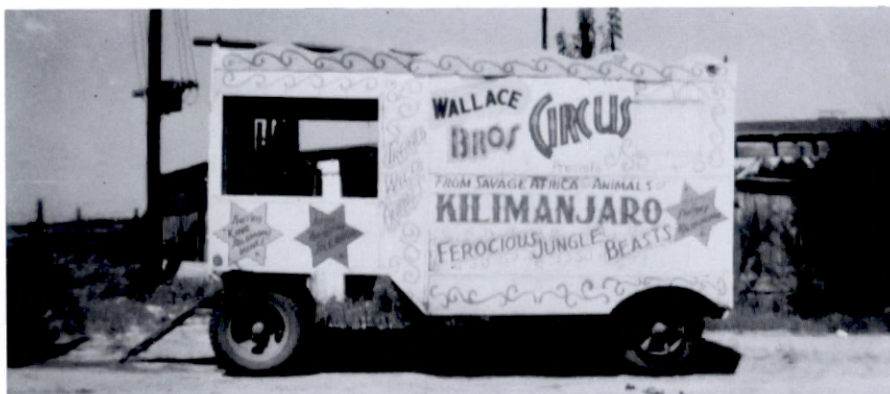


No. 42, cage semi containing 6 lions of Arumi Singh's act, on the Wallace Bros. lot at Swainsboro, Ga., Sept. 7, 1953 just prior to daily street parade. Note the former Diano title has been blanked out but as yet the Wallace name has not been put on. This vehicle was formerly a railroad show wagon on the Dailey Bros. Circus. Photo by Joe Bradbury.

cluding new steel mesh arena. All office equipment, all property equipment including blocks, falls, cables, 2 new 25 K.W. light plants. The best winter quarters in the U. S. consisting of 87 acres with ring barn, elephant barn, work shop, horse stables, modern home complete with furniture. Deep freeze, frigidaire, electric stove. Caretaker's cottage on grounds, large amount of pecan trees producing good crop every season. Will sell all or in part. All interested parties contact Wallace Bros. Circus."

Ben Davenport's activities subsequent to his closing the 1953 season have been covered in the Leland Antes article mentioned in the foreward. For the 1954 season Diano had his animals on the World of Mirth Shows, a large railroad carnival. The former Cole Bros. elephant car which had last been used in 1950 was purchased by Diano and used to transport his elephants during the 1954 season while on the show. Diano at time of this purchase of the Cole Bros. bull car also got the show's ticket wagon

in the season had been drawn by a 6 hitch of Percherons. This was formerly a rail show wagon on the Dailey Bros. Circus, and was used as a no. 2 ticket wagon on lot. Photo by Joe Bradbury.



and hospital wagon. All of these vehicles are currently at the Circus World Museum in Baraboo.

Looking back on the 1953 Diano Bros. Circus many tongues wagged over the years speculating on just what happened that caused the heavy loss, Diano's early pullout, and Davenport's continuation under another title. Some of course will say, "Ole Ben" sure took "Tony" on that deal but whatever may have occurred privately in this matter neither ever chose to relate. The main point to remember is that the almost unbelievable weeks of bad weather was enough to ruin almost any show and the historian must go back to the years of the mid 30's to find such continued foul weather. The 1953 season has always been a paradox. Some shows, notably King-Christiani netted a fortune that year, especially in Eastern Canada. The season was a very poor one for Ringling-Barnum and heralded that the end was not too far away for that show under it's present method of operation. Had the Diano show been blessed with good weather during the first critical weeks early in the season and had the show's take been on par with other's that hit it big that year, what the final results and out come of the show would have been is a matter only for speculation.

"THE CIRCUS THAT WAS" by Ernest (Schlee) Millette. Illus. with black and white and colored photos. Pub. by Dorrance. The autobiography of one of the greatest acrobatic performers ever. Elected to the Circus Hall of Fame. Absorbing account of his years under the Big Top and in Vaudeville, and later career as a teacher in the scholastic world. A truly warm and unusual life story. Make check payable to Ernie Millette, P. O. Box 700, New Vernon, New Jersey 07976.

Five Dollars plus fifty cents mailing charge.

GILBERT BROS. COMBINED CIRCUS

By Fred D. Pfening, Jr.

In 1943 the United States was deeply involved in World War II. The established circuses were permitted to operate and move with permission of the Office of Defense Transportation. Tires and gasoline were hard to come by, but circus owners had faced worst problems and survived.

E. E. Coleman operated the M. L. Clark show, Frank Fisher toured Fisher Bros., Roy Bible had the Sello Bros. and Jimmie Cole toured the James M. Cole Circus. These lesser known shows were in addition to the Hunt, Russell, Mills, Kelly-Miller, Beatty-Wallace, Arthur and Dailey shows, all on trucks. Ringling and Cole were the lone railers.

The spring of 1943 was to bring four other shows to the American circus scene, all organized and operated in the general area of New York city. Bernard Van Leer, a leading steel industrialist in Holland until the Nazis moved in, opened his Holland Classical Circus for a second season in Bridgeport, Conn. This was a European style show using high class acts, presented in a four pole one ring big top. The unpredictable Larry Sunbrock succeeded in leasing

The Larry Sunbrock Big Top Circus of 1943 was the last under canvas circus to show in New York City. The plastic tent was located on 52nd Street between Fifth and Sixth Avenues. All photos from the author's collection.

the empty lot behind the Roxy theatre and erected an unusual plastic tent to house his "Big Top Circus". The Ringling-Barnum show closed what it called the most profitable stand in history at Madison Square Garden and promptly announced that they were going to continue a good thing by placing a second unit in the Garden for the summer. They called it Spangles, and brought Charlie Sparks out of retirement to manage it.

The Holland Classical was the first to open, May 22 in Bridgeport. It closed on June 6. Van Leer tried again reopening on July 3 and folded for good on July 24. He said the shortage of gasoline kept the customers away, and the final blow was a date by Ringling Barnum a few blocks away.

Larry (never-a-dull-moment) Sunbrock had problems with the AGVA, who had had prior contacts with the red head from Florida. They demanded a \$10,000 bond, finally settled for \$5000, \$2500 down and \$2500 in escrow. The promoter had already gone round and round with the Manhattan city fathers before getting permission to open. Finally after squaring the fire officials, the union and various others, Sunbrock opened his show on June 17. It lasted ten days, closing June 28. The Big Top performance was an impressive one-featuring such acts as Gregoresko, the Four Sidneys, bicycle act, Will Hill's

elephants, Roman Proske's tigers, Power's elephants, Mickey King, roman rings and planges, Con Celleano, wire act, the Conleys, riding act, Yacobis, titterboard act, the Flying Behees and a Zacchini cannon act. The only problem was no one came to see it.

SPANGLES, the Continental Circus, Presented by Ringling Bros., opened June 16, 1943. It featured an Alfred Court act worked by Joseph Walsh, Pallenberg's Bears, Dr. Herman Ostermaier, dressage horse, Eily Ardelty, single traps, A. Robbins, the banana man, a group of Ringling elephants, Roland Tiebor, seals, the Wilkmirs, perch pole, and the Kimris aerial act. The band was directed by Henry Kyes. Later in the season May Kovar replaced Joe Walsh and Victoria and Torrence replaced the Kimris act. The Christiani Family was added to the program.

Business for the Garden show was not big, even though the fact that the building was air conditioned was highly advertised. It was scheduled to remain until September 1, and it did.

The circus that is the subject of this

The Spangles Circus, presented by Ringling Bros. used this stage draping to adapt the huge Madison Square Garden to a continental circus look. The Ringling Barnum gate in the Garden in 1943 was a record high, but the Spangles show did not go.





article was the fourth "off-beat" circus to open and close in the early summer of 1943. Little was heard about the new show to be framed by Frank Wirth and Harry Saltzman until a month or so before the announced opening. Variety magazine carried an article in its March 24, 1943 issue with the headline stating that Gilbert Miller, a well known New York legit stage producer, was to be associated with Wirth and Saltzman.

Variety reported Saltzman as a young American who had spent 10 years in Paris, where he became a friend of Miller's. Harry Saltzman had gone to Paris in April of 1934 to attend Sorbonne University, to major in political science and economics. He left the university to become a junior partner in a large theatrical company, owning and controlling a number of vaudeville theatres on the Continent.

This company also owned interests in two Paris radio stations and for a time he served as casting director and production manager for all of the enterprises. An accident caused the Managing Director of the Olympic Circus to be suddenly rushed to the hospital and Harry was placed in the job and finished the season as Managing Director.

By this time Europe was near war and Saltzman journeyed to Vancouver, B.C., Canada and enlisted as a pilot in the Royal Canadian Air Force. In March 1942 he was seriously injured in a flying accident, he was then discharged and returned to the United States. In the spring of 1943 when the Gilbert show was organized Harry Saltzman was 28 years of age.

Saltzman had originally been named as having leased the parking lot behind the Roxy Theatre that became the Sunbrook location.

Variety reported that although Miller's office had discounted the report that Miller had a yen for the tanbark, he would be in on a new show to be called, fictitiously, the 'Gilbert Bros. Circus'. The article went on to say that equipment was being built at an approximate cost of \$60,000. The opening

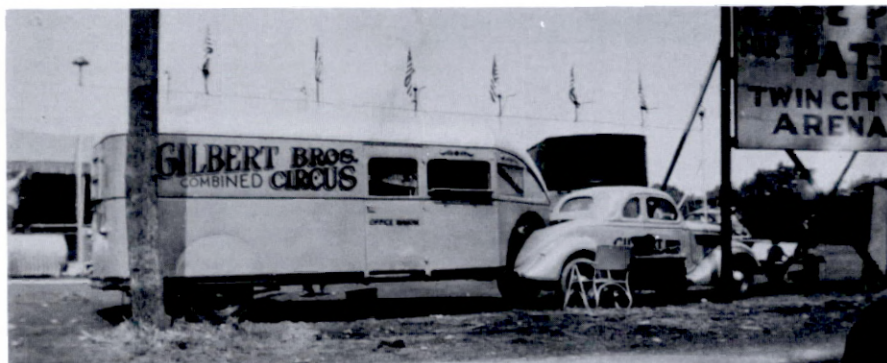
This shot of the Gilbert Bros. Combined Circus lot in Newark, N. J. shows the bigness of the show. The marquee and menagerie top were new.

was announced for May 23 in Newark, N. J.

At no time did the Billboard references to the Gilbert show mention Miller's name, but it would appear that either he was the angle for the show or promoted other New York stage investors. Harry Saltzman was reported to be the owner.

A number of prominent showmen were signed by the new organization. Saltzman was manager, Francis Heurtivant carried the title of business manager and Vernon L. McReavy was announced as general agent. Other staff members were: Pat Purcell, general press representative; Lon Ramsdell and Tex Sherman were story men, with Sherman doubling as 24 hour man; Phil Wirth, ground superintendent; Andre E. Dumont, ringmaster; Art Eldridge, chief of menagerie; Artie Label, chief electrician; Elmer Baier, bandmaster; Bill Owen, Property boss and Mrs. W. Waite wardrobe mistress. Frank Wirth was featured in a story in the printed program and was referred to as the producer, but it would

This unusual ticket-office wagon was the only unit on the show that carried the Gilbert title.



appear that his real connection with the show was booking the acts and helping to frame the show.

Due to the acts that were booked the show moved by truck and rail. All of the show owned equipment moved by truck. The office-ticket wagon was a converted house trailer and was the only titled truck on the show. The circus moved on 16 show owned trucks. The size of the canvas gives some idea of the show's size. The big top was a 120 foot with two 50 foot middles. It had a seating capacity of about 4,000, with 1,600 reserved seats. The menagerie top was a new 80 foot with one 40 foot middle. A smaller big top, formerly used by Gene Austin, was used during the Hartford stand. It was a 90 foot round top with two 30 foot middles and one 40 foot middle. Slim Kelley's side show used a 30 foot top with one 25 foot middle and a 200 foot bannerline. No cook house was carried by the show.

The performance was very strong and perhaps had too many feature acts. The program of the performance follows:

Display 1 The grand entry designed and colorfully costumed by Max Weldy, who was later to be identified with Ringling Barnum for so many years. It was called "Spirit of the Circus".

Display 2 Laddie Lamont and Fabre's Boxing Kangaroo.

Display 3 Clowns.



The Gilbert show was probably the only circus in history to carry a rail show wagon on a truck show. The former Ring-

ling Barnum wagon, owned by Terrell Jacobs moved by system flats. The wagon carried the steel arena.

Display 4 Dolly Jacobs lion riding horse and Torrelli Ponies.

Display 5 Terrell Jacobs wild animals featuring Caesar and Sheba.

Display 6 Ernie Wiswell and his "Phunny Phord".

Display 7 Victors (Zavetta troupe) aerial act and Mike Cahill single traps.

Display 8 La Tosca, bounding rope.

Display 9 Weir (3) elephants, worked by Art Eldridge and Dolly Jacobs and her three elephants.

Display 10 Jinx Hoagland's high school horses.

Display 11 The Canestrellis, unsupported ladders, Laddie Lamont and The Zavettas, tumbling.

Display 12 Clowns.

Display 13 Cake walking single elephant.

Display 14 Alf Loyal's Dogs.

Display 15 Clown barber shop routine.

Display 16 Arturo, single high wire act.

Display 17 Bolero production number with elephants.

Display 18 Clowns.

Display 19 Hoagland's jumping horses.

Display 20 Wen Hai Troupe, Chinese gymnasts.

Display 21 Mike Cahill, cloud swing

Display 22 Zoppe Family, bareback riding act.

The Canistellis, La Tosca and Jinx Hoagland were listed in the Sunbrock printed program, but were not there, appearing instead with Gilbert.

The concert featured Tanit Ikai, female Hindu mystic. There were 10 clowns appearing in the various walk arounds and acts.

The show opened in Clifton, N. J., where the winter quarters were located, on May 26 in a deluge of rain that required load after load of shavings. Terrell Jacobs and his wild animals missed the opening performance, being delayed in transit from Detroit where he had just closed the Olympia Circus.

Pat Purcell wrote Burt Wilson an extensive letter in which he "attempted to write a few lines for the edification of posterity on Gilbert Bros. Combined

The Terrell Jacobs herd of four elephants are shown on the right with the Weir herd of three in background on left.



Circus". We quote here from his first hand report.

"Business was lousy during the four day opening stand in Clifton. The next stand of one week in Newark (May 31 to June 5), opened with a capacity matinee and from then on business was worse than lousy despite a fine performance.

On Sunday, June 6, the Weir elephants, under the hand of Art Eldridge, stampeded en route to the train. They trailed by 50 yards by Terrell Jacobs' four bulls. The Weir group charging the Jacobs' herd. Only some deft work by Eldridge, Jacobs, Bert Wallace (Jacobs bull man) and their boys prevented an elephant battle on the streets of Newark. With the aid of some 200 police they were rounded up in two hours time with amazingly little damage. Enroute to the runs, a wheel came off one of Jacobs' cage wagons and crashed through a delicatessen window, with considerable damage.

The show played three big days, June 7, 8 and 9, at Perth Amboy. The opening matinee in Elizabeth on June 10 was missed and we had a small house at night due to rain. On the 11th we did a fair matinee and a capacity house at night.

On Saturday morning, June 12, Jacobs' lions escaped. His boys were sending the cats through the chute into the arena for exercise when two lions tangled in a fight in the chute, springing it. The boys worked the combatants into the arena safely, and there hostilities ceased, but six lions following walked out the opening. Four stretched out for a rest in the shade of the canvas while Cicero and Caesar took off to see the town.

One took refuge in a family garage while the other found a cool spot under a porch. A city wide radio scare made Elizabeth the deserted city in nothing flat. The lions took off about 10:30 a.m., and were back in their regular cages before noon, but the Newark and Elizabeth radio stations continued the warning blasts until 4 P.M., and needless to say the circus lot was the most lonesome place in the world for the matinee and night shows.

With 36 hours to make it, the show blew both the matinee and night of the opening in Bridgeport the following Monday (June 14), which killed it deadlier than a mackeral for that stand. On Friday of the Bridgeport week, three drunks tried to crash the side show shortly after the big show was over. Denied admittance as they were unruly as hell, they threatened to return — and they did. Show witnesses are certain they came back and set fire to the menagerie top, which happened to be new parafined one, and was damp from a heavy evening dew. Prompt work by the attendants and performers kept the



Four of the Jacobs rail show cages are shown in the new menagerie top of the Gilbert show.



One of the Jacobs lions was located and caged after escaping in Elizabeth, New Jersey.

damage to the side wall and a small bit of the top.

From there on it was a parade of process servers until the show closed on June 26 at Hartford, after showing all week under the direction of the Shrine. Business was all that could be expected in Hartford in view of the driving curtailment in the east as every bus afternoon and night for two hours before show time, and for an hour after brought capacity loads, but there just were not enough busses to bring 'em."

CHS member Arthur Gunther visited the show the day it opened in Hartford and wrote a short article about the Gilbert show in the Bandwagon in 1943.


Gunther commented that the show was very short on help. He also mentioned that there were a number of trucks on the show making it one of the larger shows on tour in 1943.

The information from Mr. Gunther best tells about the rail movement of part of the show. Earlier we have mentioned about the elephants being moved in system baggage cars. All of the equipment owned by Terrell Jacobs moved by rail other than a semi used for props. We quote here from Art Gunther's notes:

"Terrell Jacobs equipment traveled on the railroad and it arrived in Hartford late on Monday morning. My day off happened to fall on that day so I went to Hartford to greet Jacobs. Seeing that the wagons had just arrived and after greeting Terrel I helped with the placing of the cage wagons in the menagerie tent and carrying in the sections of the steel arena which was put up in time for Terrell to present his mixed group act in the last part of the matinee program, whereas it was usually one of the early numbers in the program. The act was good, long, thrilling, noisy, fast and fighting as ever. Caesar and Sheba with their barrell-rolling, rolling over and waltzing stunts were clever.

There were four bulls as Jacobs' herd has a new member. Japinal, weighing 8,500 pounds. Terrell had just purchased her from the World of Mirth Shows, which he joined following the close of the Gilbert show, and continued with the rest of the season. The rest of Jacobs' menagerie roster was 2 camels,

AMERICA'S MOST THRILLING ENTERTAINMENT



GILBERT BROS. COMBINED CIRCUS
— With —
MIGHTIEST OF ARENIC STARS EVER ASSEMBLED
— Featuring —
TERRELL JACOBS
and His
25 Fighting Lions and Tigers

TWICE DAILY—3:15—8:15 P.M.
DOORS OPEN AT 1 AND 7 P.M.
PRICES: 85¢ AND \$1.70 INCL. TAX
— CHILDREN HALF PRICE —

2 llamas, 1 gnu, 1 white deer, 23 lions, with one small cub born a few days before, 5 tigers, 4 leopards with 2 small cubs, 2 pumas, 2 kangaroos, 4 monkeys, 2 horses, 3 mules, 2 ponies, 2 goats and 3 Great Danes with 1 pup. Bert Wallace was the superintendent of elephants and assistant to Terrell.

The Jacobs rolling equipment looked fine as they all were repainted very nicely; the steel arena in blue and the pedestals in aluminum with red tops. There were still the five cage wagons of last year besides a new big former World of Mirth cage wagon which will be reconstructed into a baggage wagon next year and a grand old pony cage formerly on the L. W. Hoffman Shows.

Terrell had another splendid wagon, an arena baggage wagon formerly a Ringling heavy flat wagon, with fine 16 spoke wheels used to carry Goliath,

the huge sea elephant around the hippodrome track in 1929. He had sides built on it and repainted it very nicely. Another piece of rolling equipment was the big bulk semi truck which traveled overland and carried props."

The cages Mr. Gunther talks about had all been on the Conklin Shows in Canada in 1942. Two were long four-den cages and a third was a three den. These were mounted on rubber tires and had carvings on the sky and mud boards. It is understood that these three had come out of the Peru winter quarters and had originated on Corporation shows. The fourth was a three den cage that appears to have been built by Jacobs. The fifth was a small cage that came from the Gentry show. Jacobs had carried a pony sized water wagon on the Canadian tour in 1942 but this was not on the Gilbert show.

There is some question as to the fourth elephant "Japinal", as photos taken on the World of Mirth carnival, which Jacobs joined following the closing of Gilbert show the three "Dolly Jacobs" elephants.

The author visited the Gilbert show in Elizabeth, N. J. and photographed the capture of one of the lions in a residential backyard. The most vivid memory of the visit was the unusual sight of seeing a truck show with railroad show wagons spotted around the lot.

Following the closing of the Gilbert Bros. Combined Circus in Hartford on June 26 there was no further reference to the show in the Billboard.

The move of Terrell Jacobs to the carnival was reported. The World of Mirth Shows were playing in nearby Clifton, N. J. and the Jacobs animals and equipment arrived to join that show on June 30. Additional equipment came from the Jacobs Peru quarters to augment that from the Gilbert show. This presented a duplication of the Jacobs Circus on the Conklin Shows.

An ironic twist of circus history saw Terrell Jacobs opening with two different shows in Clifton, N. J. only a little over a month apart. He completed the season on the World of Mirth and in the spring of 1944 Jacobs achieved his dream of owning his own complete circus. It opened at the Peru quarters and went no further.

GILBERT BROS. COMBINED CIRCUS **MANAGEMENT**

To be exchanged and tax paid at Ticket Wagon on date indicated.
Not good SATURDAYS or HOLIDAYS. This ticket not to be bought or sold; it will admit one person and will not admit two children.
GOOD ONLY.
Good only when bearing an authorized signature.

ADMIT ONE 943 792

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PRELUDE TO BARNUM THE COUP AND CASTELLO CIRCUS OF 1870

By Stuart Thayer

The current centennial celebration of Ringling Brothers, Barnum & Bailey has focused a great amount of attention on W. C. Coup of Delavan, Wisconsin and Dan Castello of Racine, Wisconsin, the parties who provided Barnum with the first real circus upon which to put his name. This paper is intended to give the history of the show which provided the physical basis for P. T. Barnum's Great Traveling Museum, Menagerie and Hippodrome.

The well-chronicled 1869 tour of Dan Castello's Great Show from New Orleans to Oakland, California ended with the sale of most of the property to Lee, High and Baker, California showmen. What was not sold was Castello's portion of the property consisting of his horses, Czar and Floating Cloud, his comic pony, January and his group of trained mules. Except for the baggage stock and the Lowanda family's ring stock these beasts of Castello's were the whole show. The presumption is that James Nixon and Egbert Howes owned everything else and that it was their portion of the goods that went to the Californians. The possibility exists that the bandchariot, whatever it was, came back east with Castello. If it did not then Coup and Castello bought another one.

Over the winter of 1869-70 Castello got with Coup at the latter's home in Delavan, the town to visit for a showman looking for a show. Coup had been assistant manager on Yankee Robinson in 1869 and apparently had half-promised his wife he would retire from show life. The idea for the floating circus they framed for 1870 came from these meetings. They also came mainly from Coup, it must be deduced, for he was by far the more imaginative of the two men, as he was to prove time and again in the ensuing years.

Floating circuses were no rarity in the nineteenth century in America. So much of the national traffic moved by water it was logical that shows would do the same. It was cheaper than overland travel because there was no great investment in wagons and baggage stock. It was faster because the roads of the day were almost universally bad, especially in wet weather. Shallow draft steamers were readily available and could be supplemented with barges when necessary. The riverbank towns were population centers. People were

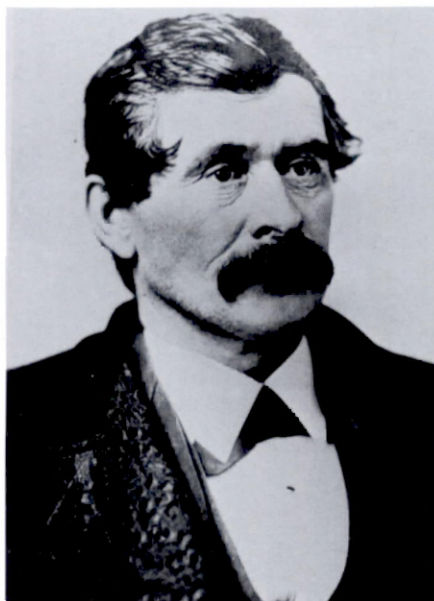
attracted to the commerce and occupational opportunity on the waterways in the dawn of industrialization. The great rivers, the Mississippi, the Ohio, the Arkansas, the Red, carried the volume of the traffic and the canal systems made roads into Ohio and Pennsylvania and New York via the Erie, the Wabash, the Lehigh and others.

The Great Lakes were largely ignored by showmen, primarily because of the limited population. Lake Erie was very busy from Buffalo to Detroit, but Lakes Michigan, Huron and Superior were not attractive. What Coup may have realized was that the Civil War demand for timber and iron had created population growth in both Michigan and Wisconsin. There were good-sized towns in Michigan's Upper Peninsula, for example, that hadn't existed ten years before. Those towns that had existed were swelled by the lumber boom.

Castello is quoted as saying they would be visiting towns where a circus would be a great novelty. He and his partners had done the same thing in Colorado and Nevada in 1869 and made money doing it.

Richard Conover has written that Castello had little financial interest in any of the shows with which he was

Dan Castello is shown in a rare photo from the Circus World Museum Collection.



connected. But of the two men Castello had the name and so it was his that appeared in the title. The advertising always advised that Dan Castello and W. C. Coup were the proprietors. And, of course, it was Castello's stock that filled the ring.

Born in Amsterdam, New York in 1832 or 1834 Castello may have begun his circus career with Aaron Turner in 1846, though he would have been but 14 years old at the time. He was definitely with the Mabie Brothers in 1856, Spaulding and Robers in the winters of 1857 and 1858 and Satterlee, Bell & Company in the outdoor season of 1859 he appeared with Nixon & Company.

He was a clown, a trainer and a leaper achieving some fame as one of the earliest to do a double somersault over 8 horses. In the fall of 1859 he went to England with a trained bull, Don Juan, which he exhibited with Howes & Cushing in England and Ireland and with Hengler's Circus in England. He trained, or attempted to work, a buffalo on one of these shows and was attacked and injured by the brute. He returned to the United States in 1869, possibly to recuperate from his injuries. While in England he appeared as a clown before Queen Victoria and heavily advertised the fact thereafter.

In 1862 he was with the Mabie winter show and in 1863 joined with Richard Van Volkenburg to put out Castello & Van Vleck's Mammoth Circus out of Fairplay, Wisconsin. For 1864 he had his name on Spaulding & Robers' floating show as a way of getting that Yankee group out of Confederate territory. For the next four seasons he was able to find capital to back him in shows bearing his own name.

Castello was well versed in horse training. His most lasting contribution to circus performing being his "January" act with a comic mule or pony. The name came to mean any humorous equine turn and is with us today. Its name probably comes from the original animal as Castello, who trained several such act, usually called the beast "January".

Coup's career has been so often chronicled of late that we need not go into it here. Suffice it to say he was born in Mt. Pleasant, Indiana in 1837 so he was 33 years old in 1870. He did not want to become physically involved with the show, thus strengthening the suspic-

ion that he was the financial backer, but the task of fitting out the boat fell to him and once engaged he became interested and went on the road, or waters, with it.

Castello trained the animal acts in Racine. To the ones mentioned above he added a stallion named Senator and a group of eight camels. As riders he had his wife, Frances, who evoked no copy from reviewers that season; his young son, who gained occasional mention; Philo Nathans, the pad rider; Estell Nathans, his daughter; John Saunders, a bareback rider who was well received, and Frances Donaldson, a cord volante or ribbon jumping rider, who came in for her share of acclaim.

Miaco, Hawley and Rivers, a trapeze act, was hired. They were nothing sensational, though they were praised as poised and graceful upon occasion. Ground acrobats, or mundane acrobats as the newspapers described them, an interesting example of the effect of time or word usage, were the Salinyea Brothers, Charles, George and Henry. There is a possibility that a midget named Jennie Quigley traveled with the show though her name was not advertised and no reviewer referred to her.

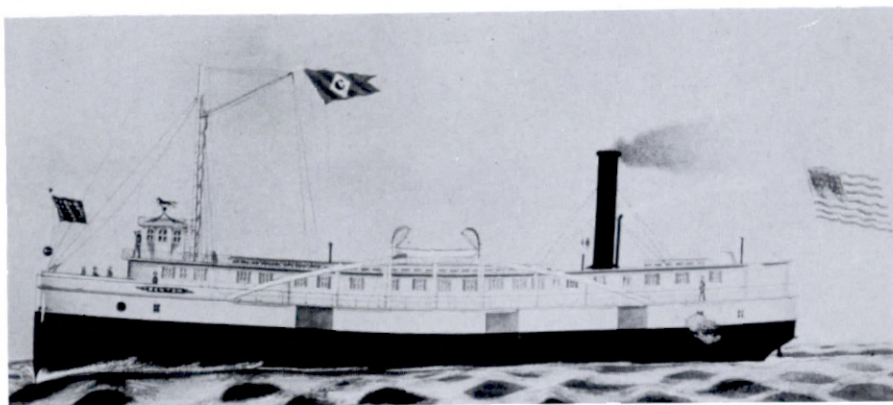
The complete title was Dan Costello's Great Circus & Egyptian Caravan. The last part referred to the eight Bactrian camels advertised as the first to ever perform in a circus ring. These were some of the surplus Army mounts that several circuses obtained at \$80 each after the Army's unsuccessful attempt to use them as mule substitutes in the southwest deserts. Costello featured them in a spec entitled 'The Halt in the Desert' and as propulsion for the bandwagon in the downtown ballyhoo that substituted for a parade.

The season may have been hard on the camels as early ads read 'these are the genuine double humped Bactrian camels', while later ads read 'at least two of them are the genuine double humped' etc., indicating that some of them had been replaced by dromedaries, which were in good supply in 1870.

The finale of the program was a burlesque of a Ku Klux Klan initiation so there is little doubt no southern tour was planned. Costello was clown, ringmaster, horse trainer and co-proprietor making it truly Dan Costello's circus.

George Bishop was the manager and Edward Buckley assistant manager. Stephen S. Babcock was the agent with W. May Gildersleeve as his assistant. Coup handled some aspects of the advance in person.

It was originally announced that the show would travel aboard the steamer *Van Epps*, but the arrangement was not consummated and the boat actually chartered was the wooden propeller *Benton*. This was a new boat, having been launched at Buffalo in 1867. It was 152



The wooden propeller boat the BENTON was chartered by Coup and Castello during the 1870 season for movement on Lake Michigan. Photo from the Dossin Great Lakes Museum.

feet long with a beam of 28 feet and a net weight of 159 tons. In the trade for many years it still brought \$8000 in 1881 when it was bought by the Gilchrist Transportation Company of Vermillion, Ohio. Its final owner was W. E. Pierce of Bay City, Michigan. It burned at River Rouge, Michigan in August, 1909. The captain was one John Morrison, well known on the lakes at the time as he had been skipper of the *Hippocampus* which sank in a storm in 1868 while plying between St. Joseph, Michigan and Chicago.

The size of the boat limited the size of the show. They carried few, if any, baggage wagons and no baggage stock to speak of. It is probable that the equipment reached the lots via hired dray. The parade was eschewed, but the bandwagon made a circuit of each town and the beautiful ring stock was often paraded behind it.

About May 18 the tent was erected in Racine to facilitate rehearsals. It was decided to play two inland dates before boarding the *Benton*. On May 26 they were in Union Grove and on May 27 in Burlington before returning to Racine for May 28. The trip inland may have been undertaken to test the show's ability to set up and tear down from hired wagons. Both performances in Racine were turnaways. Castello was popular in his home town and no doubt something of a curiosity. Little Dan, three years old, received some notice for his act and Miaco, Hawley and Rivers were termed 'frightful and yet so graceful'.

Sunday May 29 was spent crossing to St. Joseph, Michigan where they showed on the 30th. The 31st they moved up to Benton Harbor and then successively to Muskegon by June 4 and Grand Haven by June 9. June 10 they crossed the lake again, this time to Milwaukee.

The two day stand in Milwaukee was very heavily prepared, though there was no opposition. An interesting fact about

this 1870 tour is that there was never any opposition. Many large Wisconsin towns saw no circuses in 1870.

A writer for *The Milwaukee News* got carried away by the sight of all the lithographs and waxed eloquent in a tongue-in-check art review in which he said, "Active hanging committees stir about seeking broad surfaces which they may convert into National Academies" and "A marked preference is shown for large canvasses, great works of art are decidedly the thing just now" and "a pointed leaning toward animated nature . . . still life is not in vogue". He went on to say that if anyone doubted that the circus had the steeds or the trapezists or the lady riders he had only to visit the circus to be sure.

Again the houses were large, it 'must have been very gratifying to the proprietor' said the *News*. 'The desire to present to the public an exhibition free of all vulgarity is a rare ambition in a circus manager'. The performance was termed excellent.

From Milwaukee the route lay north to port Washington, Sheboygan, Manitowoc, Two Rivers, Keweenaw and Ahnapee, all coast towns. The reviewer in the *Manitowoc Pilot* said the performance throughout was all that the advertisements and posters presented—"a rare occurrence in these days of high pressure advertising and buncombe show bill". The mules were described as 'brilliant in obstinacy' and Johnny Saunders and Frances Donaldson were loudly applauded by the audience.

The circus proceeded through the channel at Sturgeon Bay showing in that place on June 20. Special arrangements were made by the Goodrich Line to bring people down by boat from the northern part of the peninsula on Sunday night and take them back Tuesday morning, allowing all Monday at the show grounds. It is interesting to speculate on whether or not this excursion idea was Coup's since he made much use of it on the Barnum rail show. Castello was in indifferent health on this date and scarcely appeared in the ring.

Down Green Bay the route led to the town of the same name for the June 21 show and then into the Fox River for

a stand at DePere. Coup, handling the advance, was complimented by the Green Bay paper as being a gentleman. The date was a turnaway at both performances. Here was the closest a rival show came to Coup and Costello all season. On July 16, twenty-five days behind, Alderman and Ladd brought in their DeHaven's Combination of Circus and Trained Animals.

The next move was north to Oconto for the 23rd and then into Michigan at Menominee. The only trouble the entire season occurred here as a storm hit Menominee and blew down the big top. The *Escanaba Tribune* said it 'must have made the camels think of home sweet home'. From Menominee the show went to Escanaba and then overland, probably in hired wagons. Dates were played at Negaunee (June 27), Ishpeming (28) and Marquette (29) on Lake Superior. Presumably, the *Benton* went on to Sault Ste. Marie, through the locks and west to pick up the troupe for the run back to the Soo.

They moved down the east coast of Michigan to play at Tawas July 8, Bay City July 9 and East Saginaw July 11. Unfortunately, the then sparsely populated area had few newspapers and the reconstruction of the route becomes very difficult. Port Huron and its twin city Sarnia, Ontario were played on July 14 and 15 and sometime between the 18th and 25th of July the circus backtracked north as they billed An Sable for that week.

It must be that they went back up Lake Huron playing small towns in Michigan they had missed on the way down, as there were few towns on the Ontario side of the lake. On August 16 they were in Kenosha, Wisconsin and next day in Waukegan, Illinois. This ended the waterborne phase of the season. The *Benton* deposited them in Racine.

A contract had been made between the circus and two Delavan men to transport the show overland for sixty days. These men, D. B. Barnes and Harry Buckley, brother of the assistant manager, agreed to furnish 42 horses and enough wagons for a price of \$3600. They contracted with Fish Brothers, famous Racine wagon builders, about the 1st day of August and the wagons were built in two weeks. Fish Brothers made farm wagons and it would be interesting to see what this equipment looked like. However, some of them must have been shipped east when the Barnum show was framed. Forty-two horses means about twenty wagons, quite a small show. D. B. Barnes sold these horses to the Barnum show in 1871 for \$3900. He was later a banker in Delavan and he must have been a very good one.

Overland the circus went to a near blowdown in Columbus on August 25.

DAN. CASTELLO'S GREAT SHOW!



CIRCUS, MENAGERIE AND ABYSSINIAN CARAVAN!

WILL EXHIBIT AT
DENVER, FRIDAY, SATURDAY AND MONDAY,
JUNE Fourth, Fifth and Seventh.
Admission One Dollar and Fifty Cents, Children
under Twelve years of age, One Dollar.

Two Performances each Day, Afternoon and Night.

Exhibition under one Canvas and One Price at
Admission.

AMUSEMENT AND PLEASURE, Combined with Instruction.

GRATUITOUS STREET PAGEANT.

GOLDEN CHARIOT OF THEODORE KING OF ABYSSINIA.

THE MENAGERIE

Consists of a varied and very fine collection, comprising

The Rarest and Most Beautiful Wild Beasts,

BIRDS

AND

REPTILES



Part of the collection of the menagerie, and of which it is
worthy of the highest praise. It is the most complete

TWO PERFORMING ELEPHANTS,

JENNY LIND, PERFORMED BY MISS NANI, AND THE

BABY ELEPHANT ONLY 38 HOURS IN HEIGHT.

Will be introduced, next (Friday) by Mr. Dan, Castello, and after the previous act
appropriately suitable in style. The menagerie

Enter the Den of

TRAINED LIONS, TIGERS, LEOPARDS, &c. &c.

Presented in the most complete and beautiful

Harte Beast,

The Menagerie, and the most complete and beautiful

The Circus Establishment

OFFERING FOR THE AMUSEMENT OF THE

More Novelties, Greater Attractions,

A more extensive and better performance than has ever been presented to

the people of this country.

DAN CASTELLO WILL APPEAR AS CLOWN

At all performances and introduce the most complete and beautiful

of the menagerie and the most complete and beautiful

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Newspaper ads for the 1870 tour of the Castello show are difficult to locate, this ad for the show was used during the 1869 season. Circus World Museum Collection.

Rain had threatened all day and the tent was about half full for the evening performance when a man rushed in and announced that a hurricane was approaching. The canvas was lowered so quickly that some slower people in the crowd were caught under it. A tremendous electrical storm followed, but there were no injuries or damage to the property.

For the date at Fond du Lac on August 27 and thereafter the show used a fancy newspaper cut of a bandwagon and several newspapers alluded to the beauty of the bandwagon giving rise to a suspicion that something changed at that point. The cut, used by Coup on the Barnum show, was of the Howes' Globe telescope which they surely didn't have, but the comments change enough to call for more investigation.

Through Berlin to Neenah-Menasha an over to Stevens Point by September 9 the show elicited nothing unusual from reporters. They were in Uortage on September 15 and Sparta on the 23rd. LaCrosse, Melrose and Black River Falls followed. Over 4,000 people saw two performances in Black River Falls on September 29.

By October 19 the troupe had reached Winona, Minnesota and the contract with Barnes and Buckley was ended. Presumably, the show went back to Delavan without further delay and into winter quarters on Coup's property there.

When it emerged again in 1871 it would be as P. T. Barnum's show. Dan Castello's Great Circus & Egyptian Caravan had been a real success. Coup valued the property at \$30,000 at the end of the season. He was quoted as saying, "Our trip was one of perpetual delight and not a little pecuniary profit".

Bibliography:
Newspaper files at Michigan Historical Collections, Michigan State Library, Wisconsin Historical Society, Winona (Minnesota) Public Library, Duluth (Minnesota) Public Library.

YOUR BANDWAGON LATE?

There has been some concern expressed by members and subscribers about their copy of the Bandwagon arriving later than usual.

The last two issues were late getting into the mail. The Editor trusts that all readers will appreciate that his work is a "labor of love" and is not a full time job. It is our intention to continue improving the Bandwagon, but has to be done in the evenings and on weekends. Please stand by.



CIRCUS HISTORICAL SOCIETY'S 32nd ANNUAL CONVENTION

Over 100 members of the Circus Historical Society gathered in Milwaukee, Wisconsin, for a big double feature event — the Society's annual meeting and the Schiltz Circus World Museum parade. Action was divided between the convention headquarters in the Wisconsin Hotel and at the Lakefront where all of the equipment and animals were on display.

Registration started on Friday morning July 2, with convention chairman Steve Seipp and CHS Treasurer Julian Jimenez holding down the desk. That evening a reception was held in honor of CHS president Chang Reynolds. This was a delightful affair with pink lemonade and movies, and lots of opportunity to visit among the members from across the US and Canada.

The officers and directors held a meeting at the Lakefront fans tent on the afternoon of July 3, and a report on that will follow. That evening a business meeting was held. The financial report was presented by the Treasurer and an intrum report was given by the chairman of the nominating committee. At 9:30 p.m. the group took a boat ride on Lake Michigan to view the fireworks display from 10 to 11.

The final day of the meeting was filled with parade activities and a banquet in the evening. The show train began loading for the return trip to Baraboo at 5 p.m. on Monday July 5. A number of the members rode the train back to Baraboo the following day.

During the officers and directors meeting the convention was appraised and there was a discussion concerning the type of meeting that would in the future best serve the Society. It was determined that a shorter more serious meeting would be held in 1972. The his-



For the first time a cookhouse was provided for the Museum and parade employees at the lakefront. This wagon number 223 was built during the winter in Baraboo and followed the design of the "Sip and a Bit" midway lunchstand on the Ringling Barnum show in the 1920's. Albert Conover Photo.

historical program that was presented a few years ago under the chairmanship of the late Richard E. Conover has been remembered as the most outstanding event in recent CHS history. The group felt that we would do well to plan the entire 1972 meeting along the lines of that program. The mood of the meeting will be one of serious presentation of

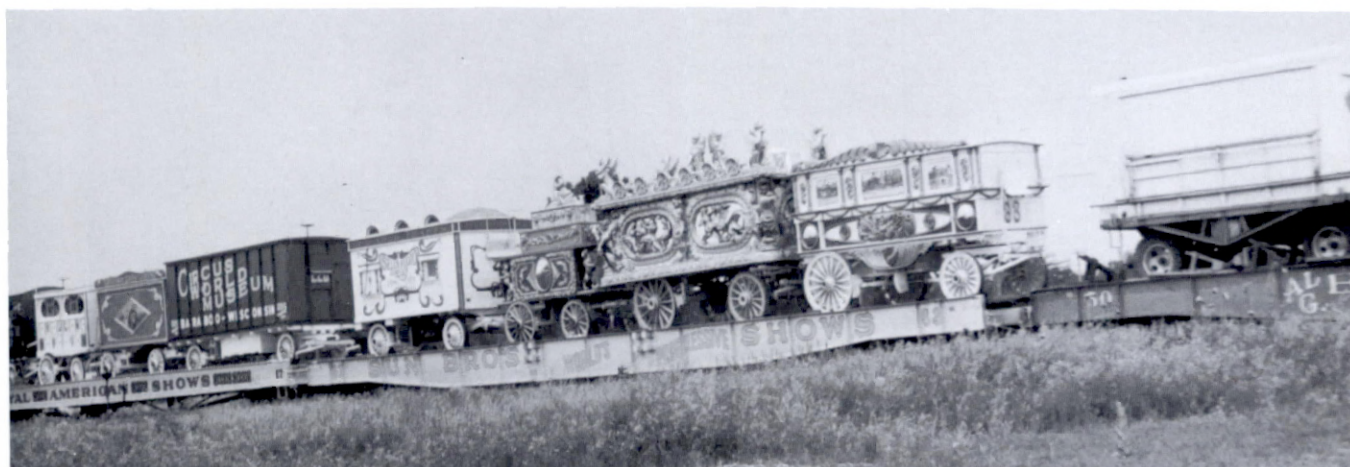
This train photo shows a number of the more interesting wagons from the Museum. Right to left. The Royal American carnival lightplant built on a former Tim McCoy Wild West wagon; the Orchestmelochor #88, one of the oldest wagons in the parade; the English Gladiator wagon with telescoping section in down position; the English Dolphin wagon; and the Sells-Floto ticket wagon. Albert Conover Photo.

historical circus papers, researched and written in advance. This material would then be published in the Bandwagon at a later date.

The meeting will be a one or two day affair and will be held in Baraboo with the Circus Research Building as the center of activities. A proper amount of time will be allotted for the showing of films from the collection of the museum.

Because of the time required by the museum staff the meeting will be held at a time that does not conflict with the effort required by the Milwaukee parade.

Those attending the meeting were aware that this type of meeting would not draw the large number of members that have attended conventions in the past, but on the other hand would be a great step forward in the serious pre-



The Gladiator Telescoper from the Fossett Circus in England was restored during the spring of 1971 and made its first appearance in the Milwaukee parade this year. Albert Conover Photo.

sensation of circus history. All would be welcome, and it would not be limited to those presenting papers.

Additional details of the meeting will be formulated early in 1972.

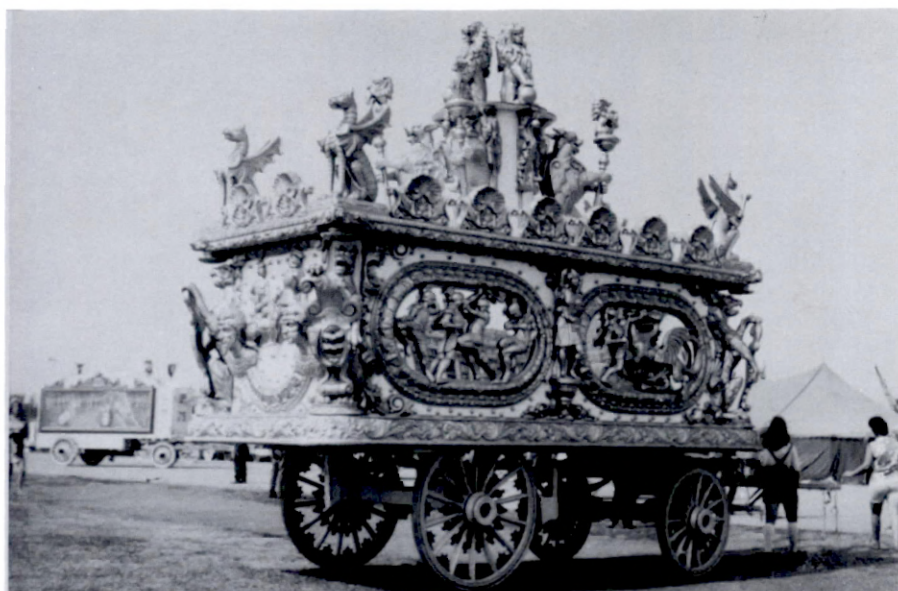
Another subject discussed at the meeting was the financial condition of the group. Julian Jimenez advised that dues were rolling in at the same rate as in the past, and that it did not appear that the increase in dues had any affect on the renewals. The additional income from the dues increase will allow a Bandwagon budget in line with past issues and also will provide funds for a new roster of members. It was decided that the roster should be published as soon as the results of the election of officers and directors, to be held this fall, are known.

It was also noted that the total membership and the number of subscribers continues to increase each year. The organization is now nearly six times as large as it was twelve years ago. The officers agreed that the organization should encourage teenagers to become members. A number of younger people have learned of the CHS by way of the information published in the various circus programs. It was reported that the CHS seems to be receiving more letters of interest from this source than the other two groups also listed.

The Bandwagon editor reported that a larger number of high school libraries as well as people outside the United States have become subscribers in the last year than before. The Columbus, Ohio, address of the CHS is listed with United States Embassys around the world as well as in the National Almanac. Letters requesting information are received from these sources from time to time.



This plaque is mounted on the inside of Gladiator Telescoping Tableau wagon. It honors the late Richard E. Conover, who contributed so much to the history of the English wagons and to the success of the Circus History Society. Albert Conover Photo.



CIRCUS HISTORICAL SOCIETY, INC.,

Julian Jimenez, Treas.

Receipts and Disbursements for the period May 1, 1970 thru April 30, 1971.

Bank Balance, May 1, 1970 \$5,054.98

Receipts:

Members	\$ 6,405.70
New members	1,362.00
Subscriptions to Bandwagon	1,362.00
Sale of back issues	1,035.96
Advertising	896.50
Convention Registration	
(And cash advance)	\$ 987.50
Convention Expenses	
(And cash advance)	584.71
Net income on convention	402.79
(A check to the Elks Club for \$150.00 was paid 3/9/70 and shown in disbursements in prior year audit)	
Returned check collected	6.00
	<u>10,693.45</u>

Disbursements:

Bandwagon Printing	8,251.08
Addressograph Machine & Supply Co.	117.96
Bandwagon Postage	300.00
Bandwagon Mailing	180.00
Other Postage	150.00
Treasurer Supplies	39.59
Letterheads Printing	73.91
Accountant fee	25.00
Membership cards	18.54
Treasurer Bond	25.00
Statement envelopes	68.07
Membership applications	24.96
Secretary Expense	115.00
Flowers	8.64
Bank charges	.42
Checks returned (2)	21.00

9,419.17

Income over Disbursements

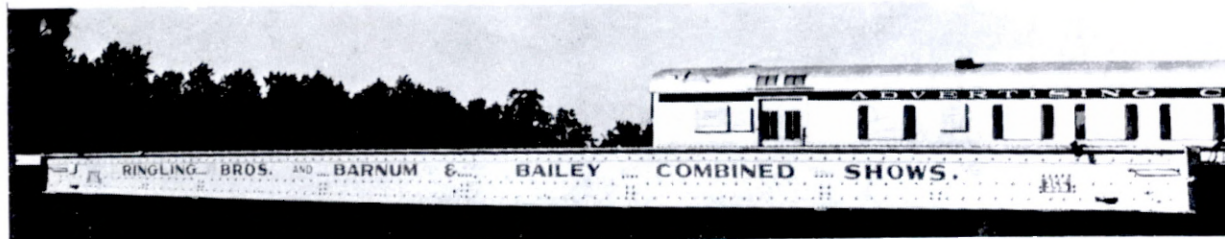
1,274.28

Bank Balance as of April 30, 1971

\$6,329.26

Evelyn D. Runyan — Public Accountant

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This interesting tableau wagon first appeared on Campbell Bros. Circus, where this photo was taken. Going to the Hall Farm with the other Campbell equipment, it was then sold by William P. Hall to J. H. Garrett in 1913 for the Rice Bros. Circus. The wagon may have ended up on the C. A. Wortham Carnival. Pfening Collection.